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February 14 & 16, 1997

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Andrew Parrott, conductor
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1996-97 SEASON

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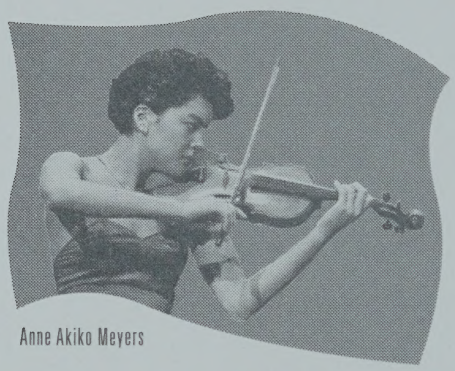

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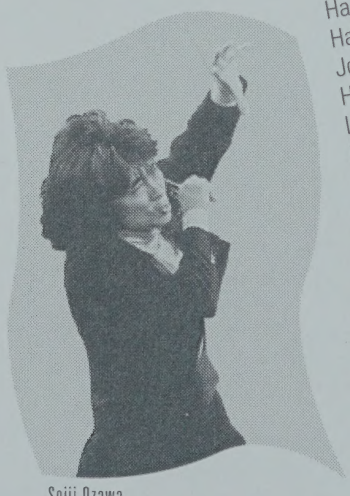

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H&H

Handel & Haydn Society
Christopher Hogwood, Artistic Director
1996–1997 Season

Friday, February 14, 1997 at 8:00 P.M.
Sunday, February 16 at 3:00 p.m.
Symphony Hall, Boston

Andrew Parrott, Conductor
Daniel Stepner, Violin

Overture to *Le nozze di Figaro,* K. 492 — Wolfgang Amadè Mozart (1756–1791)

Violin Concerto in G Major, K. 216 — Wolfgang Amadè Mozart
Allegro
Adagio
Rondeau - Allegro

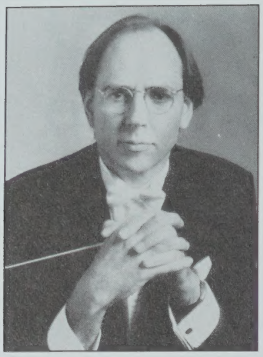
Daniel Stepner, violin

—INTERMISSION—

Overture to *L'italiana in Algeri* — Gioachino Antonio Rossini (1792–1868)

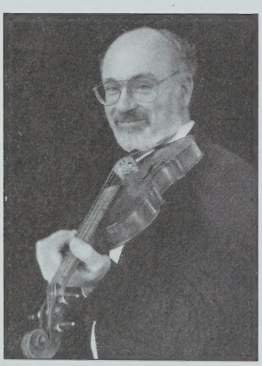
Symphony No. 2 in D Major, op. 36 — Ludwig van Beethoven (1770–1827)
Adagio molto - Allegro con brio
Larghetto
Scherzo - Allegro
Allegro molto

Andrew Parrott, Conductor



Andrew Parrott is perhaps best known for his many recordings (notably of Monteverdi, Purcell, Bach, and Handel) with his Taverner Consort, Choir and Players. As a specialist in pre-nineteenth century music, he combines performing with research and writing. He is coeditor of the New Oxford Book of Carols (1992) and is currently editing an illustrated history of early music. His musical range is broader still and he is busy as an orchestral and operatic conductor around the world. Mr. Parrott's recent engagements include appearances at the Innsbruck Festival of Early Music; in opera at Drottingholm; and with the Oslo Philharmonic Orchestra, the Orchestra of the Age of Enlightenment, the Scottish Chamber Orchestra, and the Orchestra of St. Luke's. In addition, he has performed Palestrina (for the BBC), Vivaldi and Bach (for EMI/Angel), Beethoven and Schubert (in Switzerland), Bach and Schutz (in Germany), and Mozart (at the Royal Opera House, Covent Garden), among other performances. Twentieth-century music is also an important part of Mr. Parrott's work, and for several years he was an assistant to Sir Michael Tippett. He conducted the first performance of Judith Weir's *A Night at the Chinese Opera.* Andrew Parrott recently signed an exclusive recording contract with Sony Classical.

Daniel Stepner, Violin



Daniel Stepner is currently in his eleventh year as concertmaster for the Handel & Haydn Society. He is also a member of the Lydian String Quartet and the Boston Museum Trio and is Artistic Director of the Aston Magna Festival, a summer concert series of early music in the Berkshires. Before joining H&H, he was for six years assistant concertmaster and frequent soloist with the Amsterdam-based Orchestra of the Eighteenth Century, under Frans Brüggen. He has given numerous solo recitals including music from 1610 to the present, having commissioned several recent works. He has recorded chamber music of Vivaldi, Buxtehude, Marais, Bach, Telemann, Rameau, Haydn, Mozart, Schubert, Fauré, Charles Ives, Irving Fine, William Schuman, John Harbison, Peter Child, Lee Hyla, Tom Oboe Lee, Martin Boykan, Leo Ornstein, and Yehudi Wyner. Mr. Stepner studied in Chicago with Steven Staryk, in France with Nadia Boulanger, and at Yale with Broadus Erle. He has taught violin and chamber music at the New England Conservatory, the Eastman School, and the Longy School and presently teaches at Brandeis and Harvard Universities.

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Cynthia Roberts

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A Musical Valentine

Jan Smaczny

It is Duke Orsino at the start of *Twelfth Night* who assayed perhaps the most famous of all appreciative comments about music, namely: "If music be the food of love, play on; give me excess of it, that, surfeiting, the appetite may sicken, and so die." The sense and sentiment of Shakespeare's endlessly quotable phrases were, no doubt, informed by centuries of experience in which love and music have been brought together for the purposes of depiction, if not always nourishment. Music—like the oyster with its celebrated aphrodisiac qualities—has often been called into service to raise the libido; when Don Giovanni in Mozart's eponymous opera and Count Almaviva in Rossini's *The Barber of Seville,* go courting, one of their favored methods of seduction is the serenade. So what better way to celebrate St. Valentine's Day than with the art on which love, through the ages, has most profitably fed.

Overture to The Marriage of Figaro

Le nozze di Figaro, K. 492 (The Marriage of Figaro) was the first of Wolfgang Amadè Mozart's three settings of libretti by Lorenzo da Ponte. For many, this comedy is the very essence of opera. With a consistently ravishing melody, wit and persuasive characterization come together in an exquisitely balanced theatrical mix, which examines many aspects of love: the anticipated joys of married love for Figaro and Susanna; erring love in the case of the Count cheating his wife in order to pursue Susanna; and the uncontrolled teenage passion of Cherubino who loves all women—though most completely and least conveniently, the Countess.

Mozart had more than an inkling that he was producing an opera of unusual quality as he worked on Da Ponte's libretto from the autumn of 1785 to the spring of 1786, and its classic status was confirmed by huge popular successes at its premieres in Vienna and Prague. An important fact in guaranteeing the work's continued popularity up to the present day has been the role played by its overture, whether attached to the opera or extracted for concert performance. With its breathless, hushed opening, brilliant tutti and winning secondary themes, no overture in the repertoire better captures the atmosphere of theater or whets the appetite for the treat in store.

Mozart's Violin Concerto

The majority of Mozart's concertos for solo instrument and orchestra was for the piano, reflecting his own career as a virtuoso. Since the concerto was such a natural means of expression for Mozart, it is unfortunate that he did not write more for the violin. But the five that we have are delightful. Even if they were written before the years of the composer's full maturity, they have a fresh, experimental tendency and a melodic spontaneity which has earned them a well-deserved place in the classical repertoire. His first violin concerto was written in 1773 and the remainder in a concentrated period between April and December 1775. Mozart himself played at least some of these concertos, though they were performed more frequently at this time by the leader of the Archbishop of Salzburg's orchestra, Antonio Brunetti. While doubtless grateful for such a handsome addition to his repertoire, Brunetti was not above criticizing some of them. Mozart provided alternative movements for two of the concertos (K. 207 and K. 219); this third violin concerto, however, seems to have won unqualified approval.

The first movement of Mozart's Violin Concerto in G Major, K. 216 opens with a breezy ritornello, partly based on a theme from his opera, *Il re pastore* (first performed in April 1775). It is characterized by jaunty semiquaver figures, rocketing violin arpeggios, and a march-like interlude for oboes and horns. The robust and infectious nature of the orchestral introduction provides a suitable foil for the solo part, which is a fine balance between elegance and brilliance. In

the broadly conceived Adagio, the soloist weaves a graceful, almost vocal cantilena over a gently rocking accompaniment. Although the Rondo finale seems openhearted enough, Mozart has a couple of surprises for the listener. Halfway through this apparently innocent peroration, there is a pause and the strings introduce an episode of the sweetest melancholy in G Minor. In self-mocking parody of this rather courtly excursion, the music swings into a healthily rural mood before the return of the Rondo theme.

Rossini's Overture to The Italian Girl in Algiers

No less an authority than Stendahl considered Gioachino Antonio Rossini's eleventh opera, *L'italiana in Algeri* (The Italian Girl in Algiers), to be "perfection" as far as comic opera was concerned. By the age of twenty-one, Rossini had honed his prodigious operatic talents in two serious operas and a string of comedies (many of them one-act farces) to a point at which he was able to take the public by storm. The Venetian premieres of the *melodramma eroico, Tancredi,* and his *dramma giocoso, The Italian Girl in Algiers* in February and May 1813 electrified audiences. Here was a composer who not only epitomized the virtues of Italian opera, but with his fine ear for instrumental color, melodic inventiveness, and sheer genius for dramatic situation—both serious and comic—took them to new heights. Over the next sixteen years and through twenty-eight more scores, Rossini not only dominated the world of Italian opera, but became—to the despair of those attempting to establish the credentials of German opera—the most widely successful composer in Europe, a position he retained well into the 1830s.

After Beethoven's death, this portrait of Giulietta Giuccardi was found in his desk.

The Italian Girl in Algiers was written in a hurry. Stepping in when another composer welched on his contract, Rossini set a libretto by Angelo Anelli already composed by Luigi Mosca for *La Scala,* Milan. Though working at great speed, Rossini made time to alter the design of the original in order to sharpen up the comedy. The story has affinities first with Mozart's *The Marriage of Figaro* (there is even a reference to the work in the first-act finale) in that an erring husband, the Bey Mustafa, is brought to book by feminine wiles; and second with *The Abduction from the Seraglio* in that the lovers, Lindoro and Isabella (the Italian girl of the title) eventually win their freedom. Although it does not include music from the opera, the overture epitomizes the sparkling, often madcap qualities of the comedy. Stealthy opening chords provide the background for a graceful oboe melody which in turn leads to an irrepressibly high-spirited Allegro. Here, all the main themes have an air of burlesque hilarity crowned by one of the most energetic of Rossini's famed crescendos.

Beethoven's Second Symphony

Nearly everything about Ludwig van Beethoven at the turn of the nineteenth century suggested a sustained and dazzling career; he was among the most celebrated pianists and improvisers of his day, and his compositions were already making a significant mark. Even love was in the air with Beethoven—he wrote to his friend Franz Wegeler in November of 1801 about "...a dear charming girl who loves me." Almost certainly the girl was Countess Giulietta Giuccardi, to whom he was giving piano lessons. But, by 1802,

disaster struck; Beethoven's hearing, which had been deteriorating since 1797, had become a critical condition.

How different our view of Beethoven would be had he taken his life, as seemed to be his intention, in October of 1802. Because the notion of his career falling into three periods is now so firmly established, it seems extraordinary that there was a strong possibility of his not embarking on a second, let alone a third stage of compositional endeavor. And yet, the so-called "Heiligenstadt Testament" of October 6, 1802, with its desolate afterpiece on October 10 suggesting Beethoven was bent on suicide, indicates that the world came perilously close to losing him.

Beethoven had retired to the village of Heiligenstadt in April of 1802 in the hope of an improvement in his hearing. As his return to Vienna approached there was no sign of improvement, and it seems that only the composer's art prevented him from taking his own life. Had the tragedy occurred at that time, Beethoven's most significant composition would undoubtedly be the Second Symphony. He had been at work on it since 1801 and completed it during that fateful summer in Heiligenstadt. The first performance was given on April 5, 1803 along with the premieres of his Piano Concerto No. 3 and the oratorio, *Christ on the Mount of Olives.* But for the intervention of Prince Karl Lichnowsky, who provided food and drink after an appalling rehearsal, the concert would likely have been a disaster—in the event, it netted Beethoven a handsome profit.

The astonishing novelty of his Symphony No. 3, "Eroica," has always tended to overshadow the forward-looking features of the Second Symphony. But if it had been Beethoven's last contribution to symphonic form, he would still have been seen as an innovator. In scale, Beethoven's Symphony No. 2 surpasses Haydn's late works in its form and all but the G Minor (K. 550) and "Jupiter" (K. 551) symphonies of Mozart. Apart from its size and irresistible sense of momentum in the outer movements, there are moments when the Second Symphony looks forward rather startlingly to Beethoven's final symphony, the Ninth: the climax of the slow introduction to the first movement pre-echoes the opening theme of the Ninth Symphony, and the main idea of the Trio has the same melodic shape and similar instrumentation to the equivalent passage in the later work.

On its own terms, however, Beethoven's Second Symphony has more than enough to hold its own in the repertoire. For all its classical ornamental features, the slow introduction has a questing sweep that alerts the listener to the broad paragraphs and the energetic, aspiring melody of the main part of the movement. The Larghetto is one of the most wholeheartedly lyrical of Beethoven's symphonic slow movements; its pervasive serenity, though touched by moments of drama, seems remote from the preoccupation of the tragic summer of 1802. In the Scherzo, irregular phrases and seemingly abrupt changes of tempo create a sense of quirky good humor, which is matched by the cheerful rusticity of the Trio. By way of a finale, Beethoven goes beyond the advances of the previous movements; the scale is large and much of the thematic material is characteristic of his mature style. For much of its length there is an infectious sense of optimism, but this does not prevent Beethoven from looking beyond the horizons of convention in an extended coda of almost romantic vision. ▨

—Jan Smaczny, Hamilton Harty Professor of Music at the Queen's University of Belfast, is well known in Britain as a writer and broadcaster on music and has published extensively on many aspects of Czech music from the eighteenth to the twentieth centuries.

For further reading: **Mozart:** Otto Erich Deutsche's monumental *Mozart, a Documentary Biography* (Simon & Schuster, 1965; reprinted 1990) and Thames and Hudson's *Mozart Compendium* (ed. H.C. Robbins Landon, 1990). **Rossini:** Stendahl's *Vie de Rossini* (Paris, 1824; English translation 1956; reprinted 1970 with notes by R. Coe) and Richard Osborne's *Rossini* (*The Master Musicians,* 1986, Schirmer Books). **Beethoven:** *Thayer's Life of Beethoven,* revised and edited by Elliot Forbes (Princeton Paperback Edition, 1970) and *The Beethoven Compendium* (ed. Barry Cooper).

Handel & Haydn Society

The Handel & Haydn Society is a premier chorus and period orchestra, which has been under the artistic direction of renowned conductor Christopher Hogwood since 1986. H&H is an American leader in historically informed performance, performing music on the instruments and with the styles of the period in which it was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's Mass in B Minor (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. The 1995-96 season featured a production of Gluck's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group. In addition to performances at Boston's Symphony Hall, H&H also offers the critically acclaimed Ensemble Series, previously known as the Chamber Series, with concerts at Jordan Hall at New England Conservatory under the direction of John Finney. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 6,000 students in 45 schools throughout Massachusetts.

A Look at the H&H Orchestra

Violinist and violist Anne Black was founding violist of the Mannheim Quartet and has performed with Boston Baroque and the Smithsonian Chamber Orchestra. She is violist of Trio Capriccio, the Dinosaur Annex Ensemble, Emmanuel Music, the Boston Pops Esplanade Orchestra, and principal viola of the Pro Arte Chamber Orchestra. Ms. Black teaches at University of Massachusetts, Lowell.

Phoebe Carrai studied at the New England Conservatory of Music (NEC), earning her Master's Degree in 1979. She joined Musica Antiqua Köln in 1983. Along with numerous recordings for Deutche Gramaphone, she has toured the world extensively both playing and teaching. She is a founding member of the Van Swieten Quartet as well as the International Baroque Institute at Longy. Ms. Carrai was a Bee-bee Grant recipient.

Kinloch Earle has an active chamber music career with the Van Swieten string quartet and the Bach Chamber Soloists. He has appeared as soloist in such diverse venues as Starosandecki, Poland; the York Festival, England; Aston Magna; The San Francisco Early Music Society series; and with the Boston Museum Trio.

Second violinist of the Lydian String Quartet, Judith Eissenberg also enjoys performing on period instruments, and whether playing contemporary music or baroque, she hopes all her performances will be authentic. She is director of Music From Salem, in upstate New York and lives with her partner in Chestnut Hill, MA.

Dennis Godburn pursues a distinguished career performing on baroque, classical, and modern bassoons worldwide. He has served as the principal bassoonist for the Orchestra of St. Luke's since 1976. As a soloist, he has appeared on the Great Performers Series at Lincoln Center and at the Mostly Mozart, Ravinia, and Boston Early Music Festivals. He serves on the faculties of the University of Massachusetts, Amherst, and SUNY Stony Brook.

A graduate of both the Interlochen Arts Academy and NEC, Bruce Hall was a member of the Israel Chamber Ochestra of Tel Aviv. He has been an active freelance musician in the Boston area, including performances with the Boston Philharmonic, Boston Baroque, the Boston Symphony, the Boston Pops, and the Boston Ballet.

Stephen Hammer is a founding member of the Bach Ensemble and principal oboe of Concert Royal, H&H, and several other period-instrument groups. His appearances as oboe and recorder soloist include performances with the Academy of Ancient Music and at the City of London, Tanglewood, and Mostly Mozart Festivals. Mr. Hammer also collaborates in building replicas of historical double-reed instruments.

Violinist Clayton Hoener performs with H&H, the Boston Pops Esplanade Orchestra, and is a founding member of the Boston Composers String Quartet. He holds both a Bachelor and Master of Music degrees from Boston University, is Associate Chair of the String Department at Longy School of Music, and is on the faculty of University of Massachusetts, Boston.

Laura Jeppesen, viola and viola da gamba, has played internationally with the Orchestra of the Eighteenth Century, the Boston Camerata, Sequentia, and the Boston Museum Trio. She is principal violist of Boston Baroque and teaches at Wellesley College.

James Johnston has performed with H&H since 1986. He also performs regularly with Boston Baroque, the Boston Cecilia, and various other organizations. He studied with Daniel Stepner at NEC, and is currently pursuing a doctoral degree in conducting at Indiana University.

Patrick Jordan holds a Bachelor's degree from NEC and an Artist' Diploma in Chamber Music from the Longy School. Now a resident of Toronto, he is a member of H&H and Tafelmusik Baroque Orchestra. While in Boston, he performed regularly with D.C. Hall's Band, the Van Swieten Quartet, and the Boston Quartet. Mr. Jordan was Lecturer in Violin and Viola at the College of the Holy Cross, Worcester.

Karen Kadravek has been a member of H&H since 1981. Her first solo compact disc will be released in the spring of 1997 (GM Recordings label). She will perform three recitals at the 1997 Edinburgh Fringe Festival, and is also a published poet, actress, and watercolorist.

A well-known performer on both modern and historical instruments, CHRISTOPHER KRUEGER has appeared as soloist at the Tanglewood, Ravinia, and Mostly Mozart Festivals, among others, and is principal flutist with H&H and Boston Baroque. He serves on the faculties of NEC, Wellesley College, and the Longy School of Music, and teaches at Oberlin's Baroque Performance Institute and the Akademie für Alte Musik. Mr. Krueger is a graduate of NEC.

JULIE LEVEN has been a member of H&H since 1986. She is a principal player with Boston Baroque, and performs with the Boston Pops Esplanade Orchestra, Boston Lyric Opera, and Emmanuel Music. She is a founding member of the Jerusalem Symphony Orchestra and the Aarhus (Denmark) Symfoniorkester; she is also a featured soloist on the Boston Baroque Telarc recordings of Handel Concerti Grossi, op. 6.

MYRON LUTZKE is well known to audiences as a performer on both period and modern cello. He is principal cellist of H&H, the Orchestra of St. Luke's, the Boston Early Music Festival Orchestra, and is a member of the Aulos and Bach Ensembles and the Mozartean players. He has appeared as soloist at the Caramoor, Ravinia, Tanglewood, and Mostly Mozart Festivals, and is on the faculties of Mannes College of Music and the Brixen-Initiative Academy.

DANIELLE MADDON holds a Bachelor of Music degree from Texas Christian University and a Master of Music degree from Ohio University. She was both a Tanglewood and Los Angeles Philharmonic Fellow. She is first violin of the Singapore Symphony, concertmaster of Emmanuel Music, and appeared as soloist with the Brookline Symphony, Boston Baroque, and the Mark Morris Dance Group.

DAVID MILLER is a founding member of the Classical Quartet, the Haydn Baryton Trio, and the Bach Ensemble. He appears with Aston Magna, the Mozartean Players, and serves as principal violist for the Boston Early Music Festival. He has recorded many solo and chamber works, and he teaches viola at Princeton University.

LINDA QUAN has played in the H&H Orchestra for the last ten years, is a founding member of the Aulos Ensemble, and teaches at Vassar College. She lives in Rockland County with her husband, Marc Schachman (H&H oboist); her son, Toby; her daughter, Nicki; and their Akita, Mojo.

In addition to playing with H&H for the past ten seasons, MARC SCHACHMAN is a founding member of the Aulos Ensemble (1973) and is principal oboist of the Philharmonia Baroque Orchestra in San Francisco. A graduate of the Juilliard School, Marc is on the faculty of Vassar College and lives in the country north of New York City with his wife Linda Quan, their two children, and his Akita.

Bassoonist ANDREW SCHWARTZ is married to the beautiful and talented photographer Jill LeVine. They are blessed with a jewel of a little girl—Hannah, eighteen months—and split their time living in New York City and rural Vermont.

JANE STARKMAN performs as both violinist and violist with many groups in the United States and abroad, including H&H, Boston Baroque, the Smithsonian Chamber Players, and the King's Noyse. Ms. Starkman is on the faculty of Oberlin College's Baroque Performance Institute.

MICHAEL WILLENS has a distinguished international career as a performer on the violone and baroque double bass. As the principal player on his instrument, he performed, toured, and recorded with virtually every major early-music group in the United States. Last fall, Mr. Willens toured India, Nepal, Pakistan, Sri Lanka, and Bangladesh with Musica Antiqua Köln.

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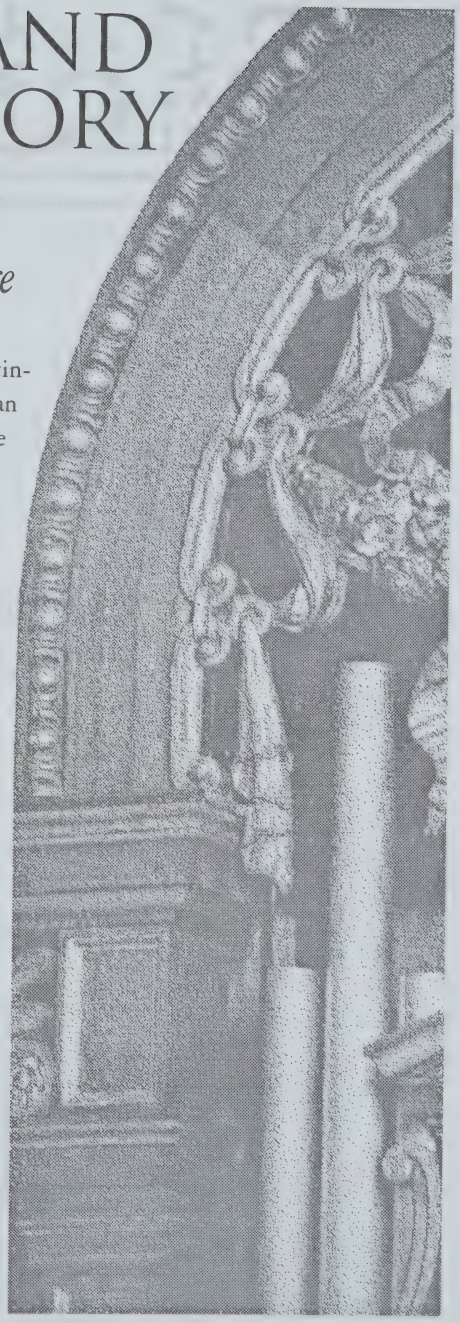

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